

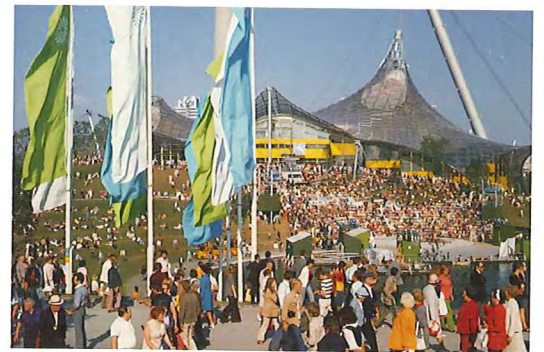
With the post-war increase in mobility and transportation, along with the prevalence of major international events, the demand for universally comprehensible information grew. Communication via spoken language alone became increasingly difficult, and the need arose for a visual system of communication to bridge language barriers. Grid systems were developed partly in answer to such complex tasks and facilitated the growing tendency to communicate information across multiple systems and media.

The principle of the grid system as we know it today was a result of a functional and objective typography and graphic design first developed by Emil Ruder, who taught at the Schule für Gestaltung in Basel. The second half of the 1940s brought the first examples of printed matter designed with the aid of a grid. Josef Müller-Brockmann's *The Graphic Designer and his Design Problems* (1961) was the first book to give a brief account of the grid system in words and pictures. The grid had been well received at the HfG because it was regarded as the expression of a professional ethos that the designer's work should have the clearly intelligible, objective, functional, and aesthetic quality of mathematical thinking. Combined with Aicher's pragmatism, it was this organizational quality of applying the grid that helped make the design program for the 1972 Munich Olympics a milestone in the evolution of visual systems.

Aicher's involvement with the Olympics in Munich stemmed much from his advantageous network of personal connections, contacts, and clients. Between spring 1966, when the HfG was first contacted by representatives of the Olympic Organizing Committee and the city of Munich, and the beginning of 1967, when Büro Aicher officially started working on a visual concept for the Games, Aicher met with several civic leaders and politicians. Prior to this he had been commissioned to write the series of articles on German cities for *Die Zeit*, including Munich. These articles facilitated his contact with two people who later recommended him for the Olympics position: Hans-Jochen Vogel, then mayor of Munich and later leader of the Social Democratic Party, and Dr. Herbert Hohenemser, then cultural consultant for the city, who was familiar with Aicher's early activities at the Volkshochschule. Aicher was encouraged to create a design proposal for the Olympics, and his first written concept was dated 23 March 1966, just weeks before Munich was selected to host the twentieth Olympiad.

The National Olympic Committee (NOC), which was formed in July 1966, had intended from the beginning to collaborate with the HfG and in particular with Aicher who had already tackled larger design programs. The NOC president, Willi Daume, visited the school and Büro Aicher to gain insight into their work, but it is doubtful that Daume was fully aware that Aicher had stopped teaching. However, from the first meeting, Aicher left no doubt that his own studio should play a key role in this prestigious project. A few days after Daume's visit, a protocol was typed on Büro Aicher letterhead describing the main functions of a collaboration between his office and the NOC. Aicher, Daume, and Hohenemser agreed to set up a design committee and Aicher went on to specify that the task of designing the overall concept should be placed in the hands of one person or studio that would be closely interwoven with the organizing committee.

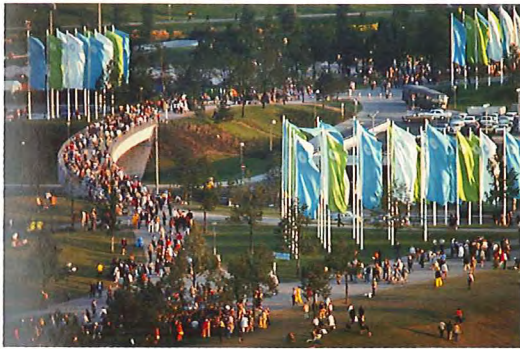




Above and right: The Olympic Stadium, designed by Günther Behnisch. Aicher was asked to create a design that complimented the architecture of the Games, a practice that he would apply to future projects as well.

Below: Olympic flags and billboards. The flags gave a sense of pageantry to Munich and typified Aicher's "bright" color scheme while the billboards displayed posters for events happening during the Games in a "flicker" effect. Groupings of posters served as information hubs.

Soon after, Aicher met with Masaru Katsumie, who had been responsible for the overall design concept of the 1964 Olympic Games in Tokyo. The two designers spent time at Aicher's retreat, the "Roten Hof," an old farmhouse in the remote hills of southern Germany. There they resolved fundamental organizational issues and devised what later became the basis for Aicher's proposals for the 1972 Olympics. Aicher's team chose to build on or, more aptly, simplify the pictograms developed for Tokyo in 1964, which depicted typical movements for the various sports, and Aicher greatly benefited from Katsumie's assistance and experience.





Working on the 1972 Olympics
Rolf Müller

Otl Aicher loved order, the mental kind just as much as the order of things. And where there was just disorder, he was there to create order or to develop the conditions that made order possible.

Aicher needed an environment designed and arranged by himself to be able to work: a blank, white tabletop, on it a stack of one-hundred to two-hundred sheets of the finest white paper in A4 format, and a ball-point Parker brand pen with a stainless steel finish and a fine black ink cartridge. Everything that he wrote and drafted had been fine-tuned to the A4 format, arranged on the page according to an invisible grid, without mistakes. And when there was one, the paper was

In addition, Aicher and Daume had a positive relationship and agreed that positive results came from teamwork, clearly defined responsibilities, and a collaborative attitude. Daume also possessed one crucial strength as an administrator: the ability to listen. Aicher regarded him highly and stated later:

I wanted to quit twice. One can imagine that such a project involves conspiracy, tug-of-war, and string pulling. Daume always listened. I could come any time. I thought twice that he would let me down. He didn't argue. He didn't give me the feeling that he did not agree with me. He just listened, nothing more. And he always had the energy to push back from the opposing side.²

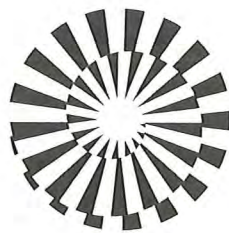
Not until 7 October 1966 did the NOC appoint Aicher as the official design representative for the 1972 Olympics. At that time Aicher started to gather a core team to assist him. He approached Rolf Müller, a student at the HfG between 1960 and 1964, to serve as his main assistant; he also invited Alfred Kern, Thomas Nittner, Gerhard Joksch, and Elena Winschermann to collaborate. In his autobiography, almost twenty years later, Aicher wrote about parallels between the way he formed his design team for the Munich Olympics and the more contemporary idea of modern design management. The group started work in summer 1967 and handed their first official design concept to the NOC that November.

In the early stages of design various visual approaches were considered. One suggestion was to evoke the Bavarian spirit by using the *Münchner Kindl*, an early element of the city's coat of arms that depicted a monk (or child) with a book in one hand and the fingers of his other hand pointing into the distance. Other ideas ranged from a nostalgic evocation of historic Munich to the contemporary feel of a 'pop-Olympiad'. In the end, each of these ideas was dismissed as a mere visual facade without content. In fact, the final concept grew out of the negation of such ideas. They did not wish to give the Munich Olympics a folkloric character, however, it would be

crumpled up—garbage. His strokes were precise and, nevertheless handwritten. There were no soft lines that looked as if they had been drawn in pencil, here wide and thick, there fine and suggestive. His drafts were black and white and precise, virtually unchangeable. Everything was orthogonal and in proper proportion.

His drafts were figures, pictures, and texts in equal measure. He developed his thoughts through the process of writing and drawing. His sketches were visual manuals for learning theoretical concepts. His script was fluent calligraphy with clearly recognizable letters, although sometimes confusingly dense. He would fill up these pages at any

Opposite: Olympic pictogram progression. Shown here are examples from the 1968 Mexico Olympics (left column), the 1964 Tokyo Olympics (center column) and Munich in 1972 (right column). Aicher adopted his signs from the earlier Tokyo Olympic version rather than Mexico City's but applied a more simplified geometry.



Right: Emblem concepts. While the final and official emblem of the Olympics in Munich was the radiant garland (top), Aicher and his team considered using the Münchner Kindl (bottom) from the city's coat of arms.



unthinkable to isolate the Games from their specific cultural and local environment. As a result, typical characteristics of the region, such as mountains, lakes, forests, meadows, the sun, and the city of Munich itself were taken as starting points for generating visual elements. Furthermore, they still needed to link the landscape with the cultural tradition visually. The first designs for the Olympics were a series of "Bulletins," publications in the late sixties and early seventies that tracked the progress of Munich's preparations for the Games. While these did not necessarily represent Aicher's final design, they gave a hint at his initial approach, which was incredibly similar to the end result.

In addition, the 1936 Olympic Games in Berlin were a difficult legacy for Munich in terms of both content and form, and there was a need to separate the 1972 Games from that history. The political motives behind the Berlin Olympics are well known; Hitler sought to deceive the world and celebrate his state with the glamour of the Games. Visual content consisted of formal elements borrowed from antiquity, and a sense of pomp was realized by means of gigantic sports arenas, neoclassical architecture, and the strong colors of red and gold (these colors were in favor with dictators, including Hitler, Franco, and Mussolini). Despite Hitler's manipulation of the Games into a National Socialist event, the 1936 Games were an admittedly significant development for the Olympics; subsequent Games adopted standards set in Berlin, such as the torch run, the festive decoration of the host city, and the increasing use of media.³

Rejecting the massive scale of the Berlin Olympics, Aicher worked with a small number of universal and simple elements that became the building blocks of the visual identity: color, emblem, type, format, and grid. Printed matter, such as posters, brochures, tickets, and letterhead, were only carriers of these distinct elements. The intent was to design so that all the visual applications related; however, Aicher did not feel

time of the day or night—and place them the next day, or by the next deadline, on the table, squared neatly with its corners. This was Otl Aicher's loot, the spoil of his analytical hunt and multiplicity of ideas.

He had a strong memory for facts and images. He was the type to flit from association to association, almost weightlessly. His desire to discover something new and completely different in his chain of associations through the process of drafting was clearly evident on the A4 sheets.

Aicher was a man who had to plan everything, truly everything, whether it be a visual model, a kitchen, a book, his clothing, a spice garden, an exhibition, furniture, a landscape—the goal was to

design the future now. A future as he understood it: a harsh and strictly regulated, but nevertheless humane future.

I worked closely with Aicher from 1967 to 1972, developing and realizing the visual model for the twentieth Olympic Games in Munich. Before that, I met him when he was my teacher at the Ulm School of Design, the director of the E5 section, who found for me, a young student, jobs large and small. He was an older friend who helped me out of more than just one financial scrape. After that I came to know and treasure him as my competitor, and as my superior.

standardization resulted in "uniformity" as much as a flexible but coherent system. Variable design aspects were related to one another by the application of standards and binding guidelines, creating a visual identity based on relations, and not on strict conformity. The goal was to combine playful freedom with the advantages of order and clarity. "Unity in variety" (a design concept from *Neue Sachlichkeit* in the 1920s) became a key principle for Aicher's Olympic work.⁴

In addition to the iconic Olympic symbol of five interlocking rings, the use of a supplemental emblem or logo had become traditional in Olympic designs. In many cases it had been a heraldic symbol, rooted in the history of the hosting city. For Rome (1960) it was the municipal coat of arms, in Tokyo (1964) the Japanese sun, and in Mexico (1968) a sign connected to the ancient Mayan sun calendar.

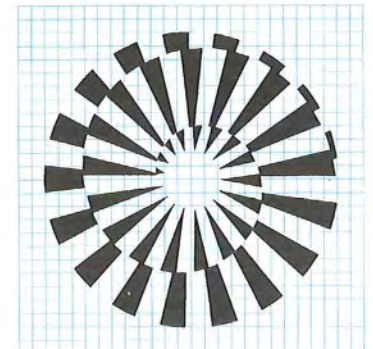
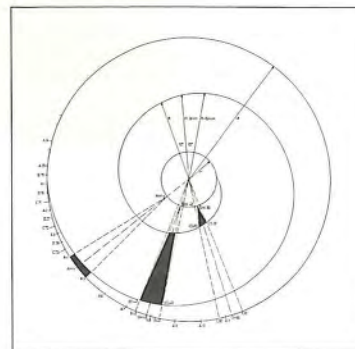
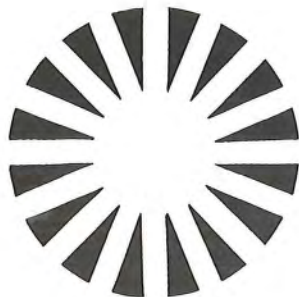
Aicher designed a symbol that would have resonance beyond the Olympic Games while remaining rooted in the geographic region and the arena of sport.⁵ He created the *Strahlenkranz*, a radiant garland that was variously seen as representative of the sun shining above the city, a flower, a star, as well as a symbol of a victor's laurels. Aicher may have been referencing Thomas Mann's novel *Gladius Dei* (1902), which begins with the words "Munich was shining," and Munich had been described in literature as the "shining city" of Bavaria. Unfortunately, the NOC rejected the first design because it would have been difficult to copyright due to its simple and almost generic graphic character.

In October 1967 Aicher presented a second round of emblem designs, one of which was based on the letter "M" as the initial for Munich. The committee rejected this proposal for similar reasons, feeling the "M" was not individual enough. (The 'M' did not disappear forever and was later recycled as a corporate logo for Munich's Franz Josef Strauss airport.) A second group of alternative designs consisted of a number of ring structures based on the Olympic rings. With connotations of concentra-

tion and gathering, the "ring structures" were considered a possible solution but the committee was not enthusiastic.

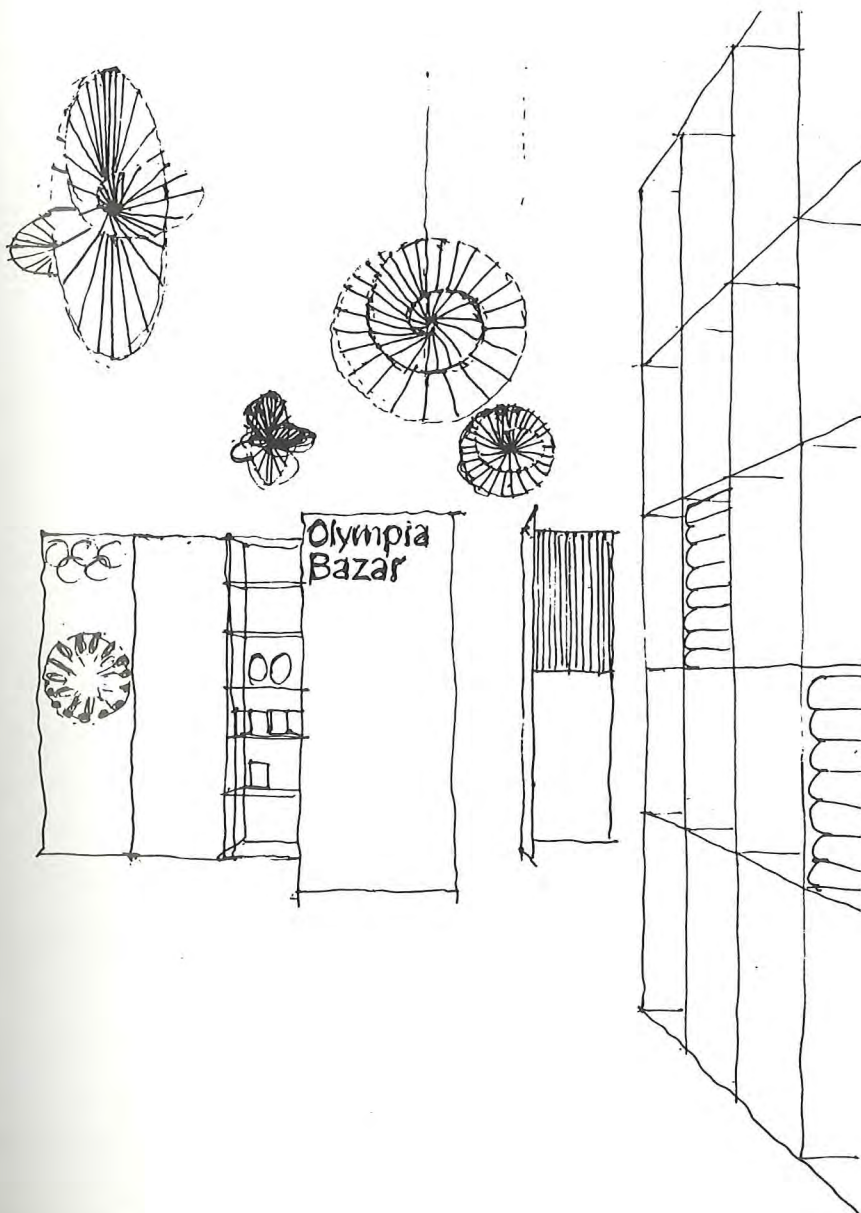
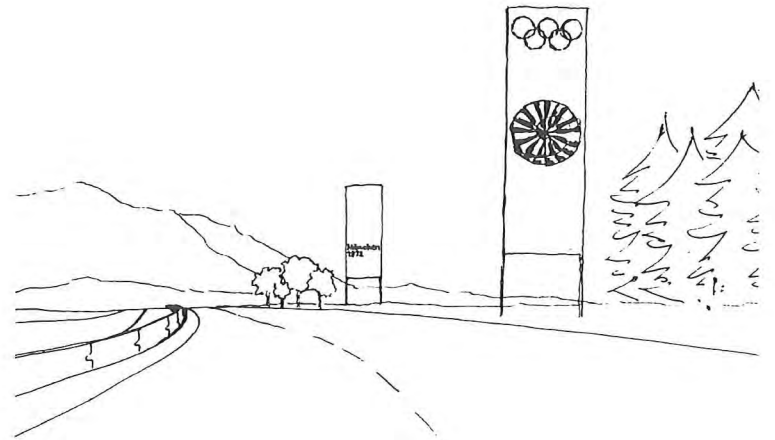
The lengthy and difficult process of finding a suitable emblem aroused public discussions and critique, and the NOC decided to hold an open international competition for the design of an emblem. They received over twenty-three hundred entries, none of which they found suitable. Still without an emblem, the NOC issued criteria for the design: it had to be easily remembered, correspond with the overall image of the Olympics, have a formal quality that was commonly understandable yet highly aesthetic, be timeless rather than fashionable, possess sufficient artistic independence to be suitable for licensed application, and convincingly connect with and complement the Olympic rings. It is no wonder that the process was so protracted. At that point a team of designers, including Aicher, Herbert Kapitzki, and Coordt von Mannstein, was set up to work out a solution based on Aicher's original design. A modified version designed by von Mannstein and his design team in Cologne was finally approved by all parties nearly a year after Aicher's initial design. Von Mannstein merged a spiral form with the radiant garland, using a rather complicated mathematical calculation, to create a dynamic and unique symbol for the Games.

The selection of colors for the Olympics were based on an observation made looking north to south, from Munich toward the Alps. The mountains appear light blue and white, and these were chosen as the principal colors for the Munich Games. Associations with youth, freshness, and peace supported the decision. Apart from its aesthetic function, the color-coding system was intended to help achieve clarity. Aicher allocated colors to represent specific areas: light blue was for sport and the official color for the NOC, green was for the media, orange was for technical departments (i.e. facilities manager, technical services), and silver was for representative purposes, such as public functions and celebratory events. The color scheme



Opposite: Development of the *Strahlenkranz*. Aicher designed the *Strahlenkranz* (left) as a supplemental design to the five Olympic rings, but the Olympic Committee did not think it was distinctive enough. Later Coordt von Mannstein merged Aicher's *Strahlenkranz* with a mathematical spiral form (center), creating the final dynamic and unique symbol for the Games (right).

Right and below: Sketches of the emblem applied. Aicher made hundreds of sketches for the Olympics in his preparations for realizing the design. Shown here was how Aicher envisioned a person driving into the city being greeted by the Olympic atmosphere, and the emblem's use within a city environment.



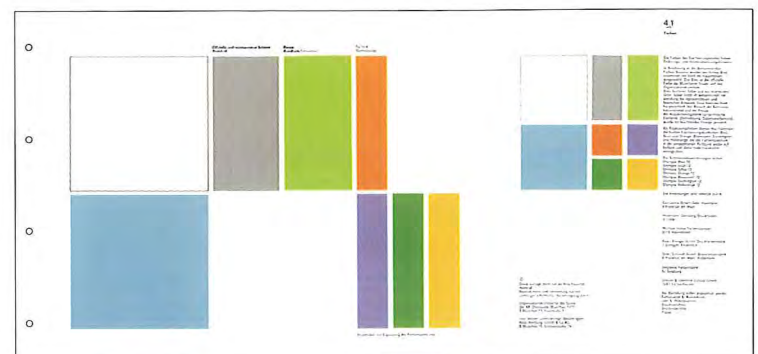
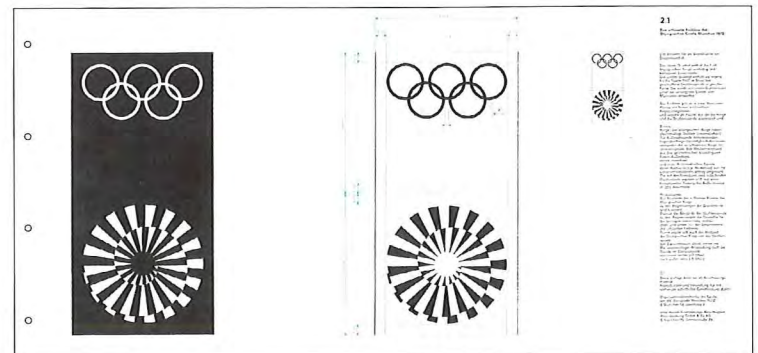
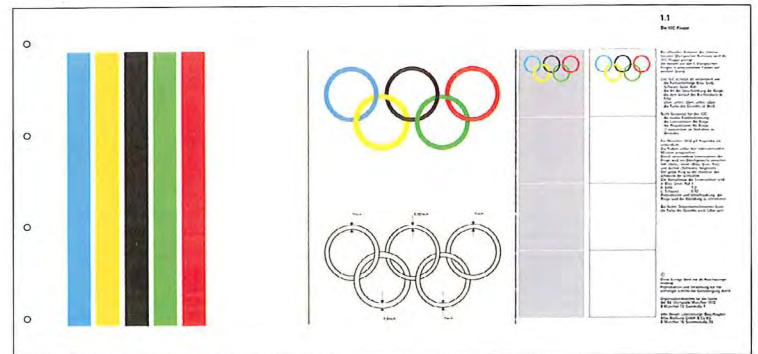
was further extended to include uniforms of Olympic staff, was applied to numerous identification tools, including pins and cards, and became a large aspect of the various publications, including sport programs and informational brochures. Aicher also put these colors together to form a "rainbow" that was reproduced throughout the arenas, on various flags, and on the medal pedestals.

Aicher's application of color for the Games, although primarily an organizing principle, also proved how accomplished he had become in design aesthetics. The color palette for the Games was both easily identifiable, and therefore effective at communicating information, and highly pleasing. Aicher extended the basic color palette into his posters for sporting events but with subtle variations and blends to create complex, yet complementary images.

Right: Cover and inside pages from the Olympic design manual. Aicher's cover for identity program incorporated his choice of color, emblem, Univers type, as well as the well-known five-ring olympic emblem. The inside pages displayed, among other things, the guidelines for the application of color, position of the official logo, dimensions and construction of the spiral emblem, and typography.



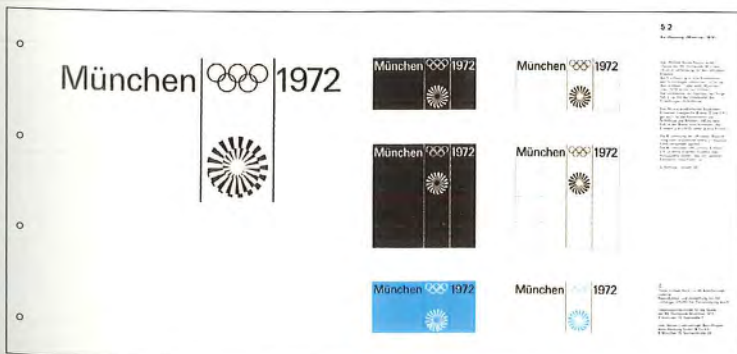
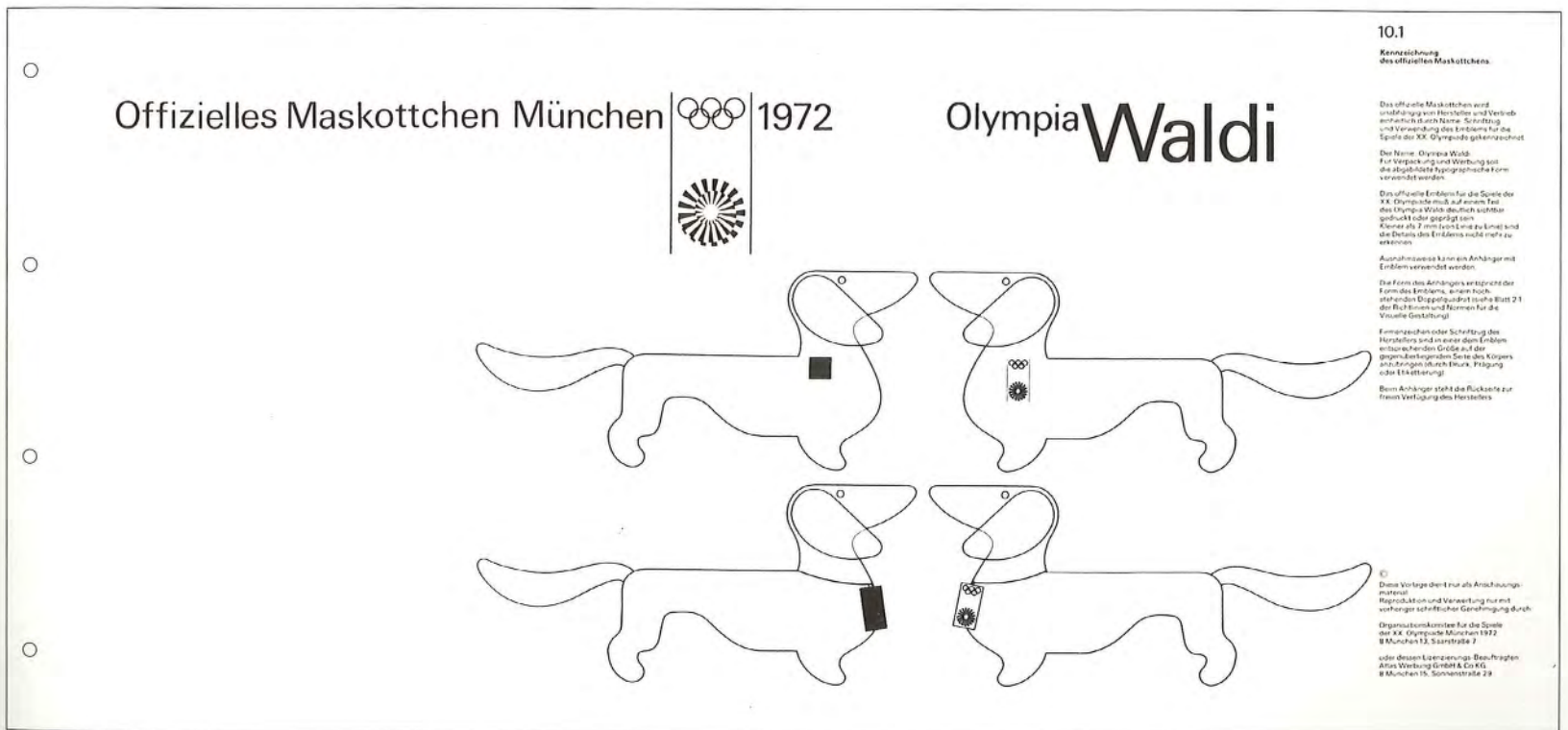
Opposite: Waldi, the Olympic mascot. Aicher chose a dachshund as the official mascot of the Munich Olympics. The mascot was not only a symbol of the Games but also important to the souvenir sales. The toy version of Waldi at the bottom right makes use of Aicher's rainbow color scheme.

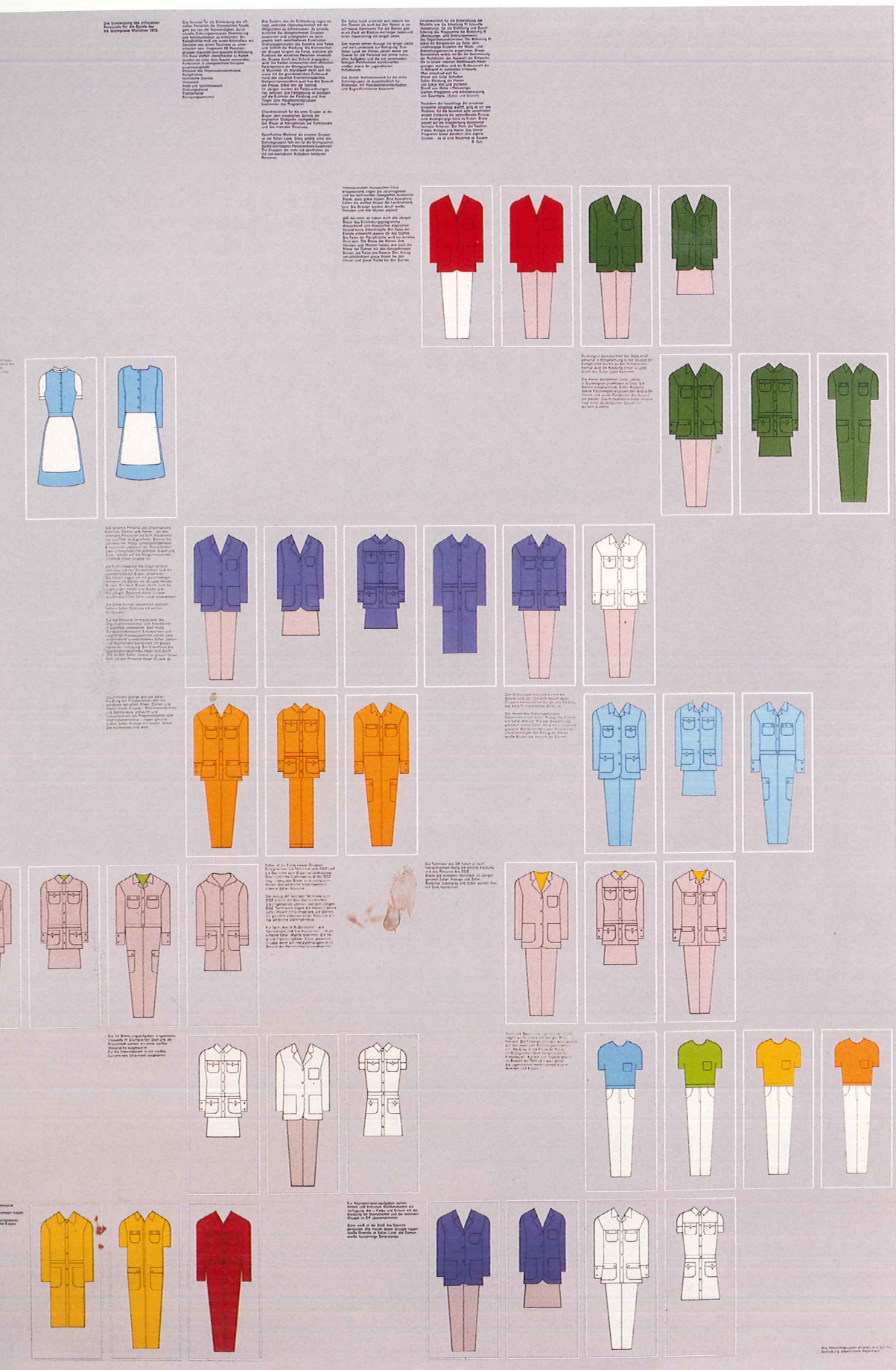


Aicher's central criterion for choosing a typeface was that it had to be modern. At the time Aicher regarded serif typefaces as old-fashioned. He probably considered several sans-serif typefaces, including Akzidenz Grotesk, Helvetica, and Univers. Aicher thought that Akzidenz Grotesk, which was a favorite typeface of the 1950s and 60s and was used extensively at the HfG, had been treated negligently by its producer the Berthold Foundry in Berlin and become outdated. Originally, Akzidenz Grotesk had evolved less in accordance with formal criteria than with the practical insights of a skilled typographer; it was an unadorned, functional script attuned to the new industrial technology at the turn of the nineteenth to twentieth century. The Berthold Foundry added improved versions only after Helvetica came into fashion. Aicher had made extensive use of Helvetica for Lufthansa's visual image between 1962 and

1964. At that time, he argued that the typeface reflected "technology" and "objective progress," but later he claimed that he was never really happy with Helvetica because of its lack of originality, which he saw reflected in its "winsomeness."¹⁶

Aicher's sudden enthusiasm for Univers in 1967 (Deberny and Peignot in Paris had released it ten years earlier) suggests that he had just become aware of it. It could be the case that he came across Univers, or at least recognized its advantages, only after the Lufthansa project. In particular, he admired its combination of dynamism and clarity of form, both of which seemed to serve his concept for the Munich Games. After Univers was used for Expo '67 in Montreal, where it gained international recognition, the Munich Olympics became the first large-scale project in Germany to apply the typeface exhaustively and exclusively. No other typeface was used for





Opposite: Olympic uniforms poster. Aicher designed the uniforms for the Olympics with a color-coding system to organize the large number of employees and volunteers required for such a large-scale event.

Above and right: Uniforms in context. Teams of workers could be quickly and easily identified by their colors, which reflected Aicher's larger color system for the Games.



Below: Poster displays. The colors of the uniforms were also used in Aicher's posters, unifying the overall design.



official communications for the Games, and Aicher made sure that the type for the Games was playful and understated rather than bold and overt.

In contrast to the Berlin Games, the planners of the Munich Olympics focused on promoting the sporting events themselves. They also decided there was to be nothing gigantic in scale, nothing bombastic, and no emotiveness. The culmination of these elements can be seen in the twenty-one posters for sports. Aicher and his team applied the general color scheme for the Games to a series of "representative" photographs that showed the sports. This technique made the subject immediately recognizable to all cultural groups without sacrificing a certain aesthetic quality. The team also left space for the logo and identifier "München 1972" at the top or bottom of each poster. In addition, to underline the cultural importance of sports, numerous cultural events occurred alongside the athletic events for which Aicher and his team created posters. Finally, because it wouldn't be possible to keep the Olympics free from all political influence, they instead sought to keep them free of any particular political ideology, creating a platform where east met west and south met north. All cultural signifiers had been removed from the sport posters, such as a Japanese insignia that originally existed in the photo used for the gymnastics poster. In a sense, the design task was one of historical revision. Aicher said in a press conference:

*The Berlin Olympiad was emotive, militaristically disciplined, neoclassicist, and was accompanied by a spirit of fatalism; until the Munich Games this image converged with a widespread interpretation of what was seen as typically German. In creating a new interpretation of the Olympic Games, it seemed desirable to correct this one-sided view.*⁶

With the design approach for the Olympics, Aicher was at the forefront of a theoretical development in design to create *feeling*, attempting to form a good emotional response through a viewer's opinion of visual representation. The NOC realized



Munich Olympic Posters
Ian McLaren

Posters were a primary feature of the graphic media to promote the Munich Olympiad. Aicher's team hit on a form of "posterization," applying the institutional color palette they had devised. The designs were produced by making separations of the tonal values of monochrome photographic images and converting these to the official colors. As graphics packages such as Photoshop were not available at the time, this was done manually and involved extensive manual retouching of the color separation films.

The first poster to be produced in this manner was a general poster featuring the stadium architecture. The image was derived from a photograph of an architectural model, where the highly

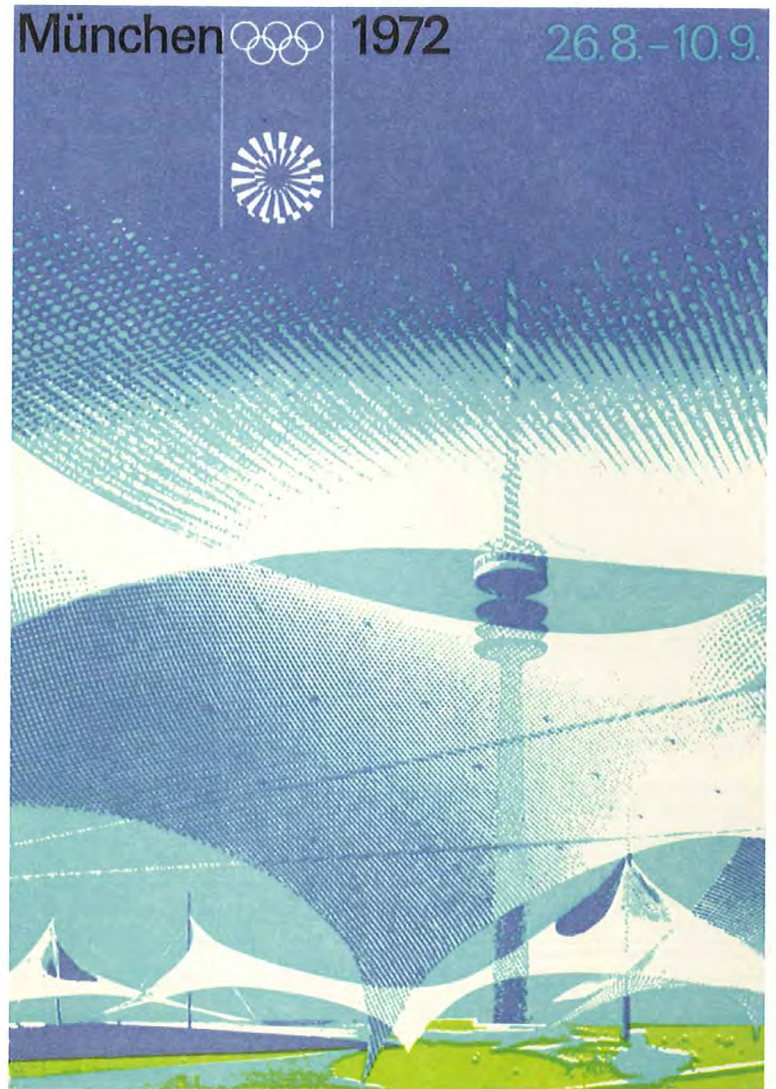
technological stadium roof was simulated by women's stocking material. Because of the wide international distribution (which would otherwise require translation into numerous languages), the poster was primarily graphic, with the text limited to the simple statement "München 1972" and the dates of the Olympiad. This style was continued in future posters.

Poster images were produced for each of the then officially recognized twenty-one Olympic sports plus some specialist events. These conformed to the style described above. Prior to and during the Olympics they were displayed on specially designed poster "wall" sites in the cities where



Opposite: Aicher checking sport poster. While Aicher could not realize every specific project involved with the Olympics, he created the individual design elements and was the overseer of each poster and publication.

Above and right: Model of stadium and first Olympic poster. Before the Olympic stadium was built, Aicher created the first Olympic poster based on the architect's model.

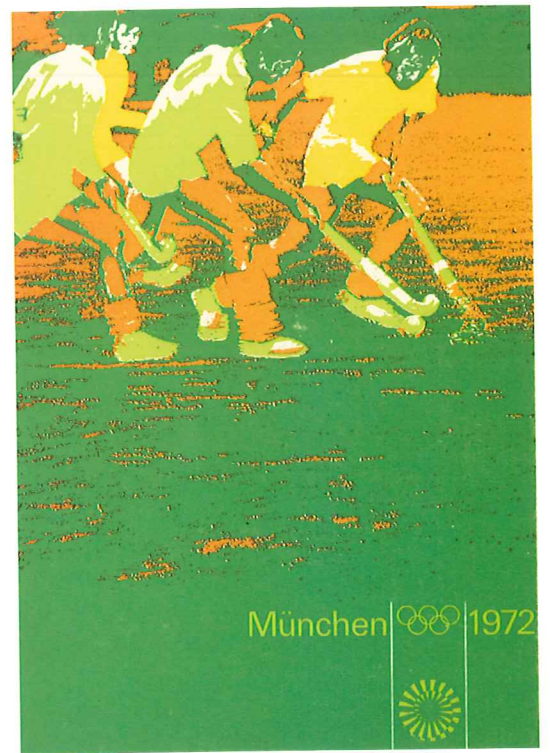
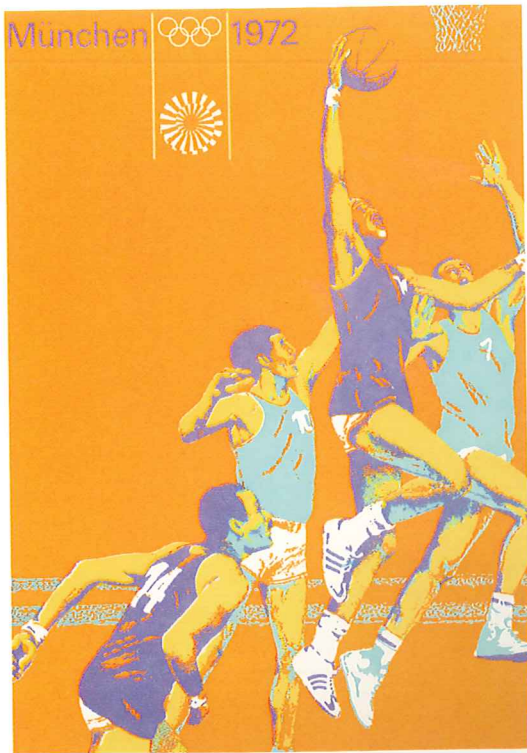


Olympic events took place. On each of these a series of two sports posters were displayed on one side. The choice of pairs of sport posters sought to achieve the maximum color contrast between each pair. This produced an intriguing optical "flicker" effect as one passed by. (It is worth noting that the Marathon poster was the last produced by the sport poster team, who by this time were becoming a bit self-indulgent. They worked into the foliage their own photographs in profile, and were persuaded in this unique example to sign their portraits.)

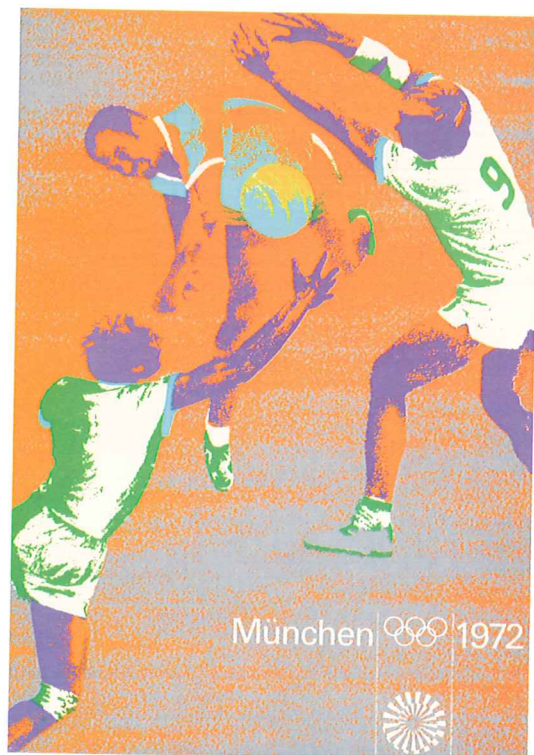
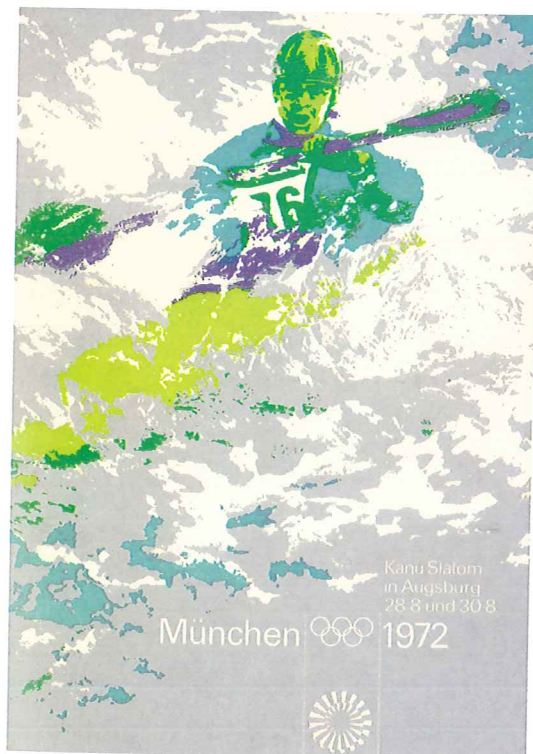
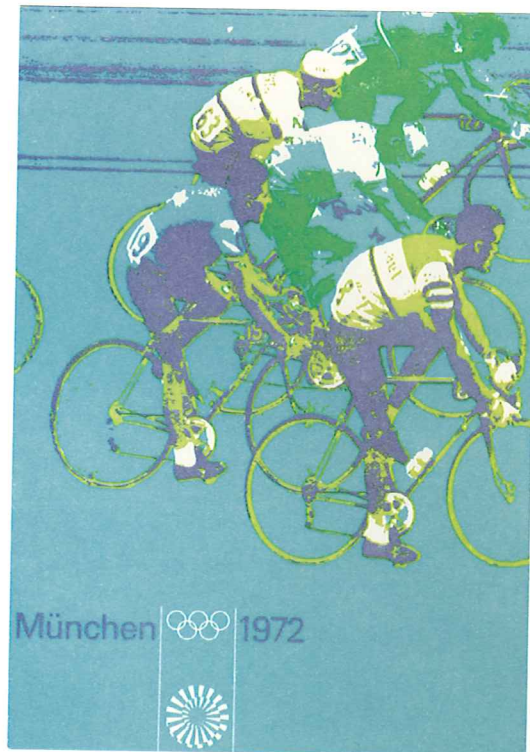
Parallel with the Olympic sports an equivalent series of cultural events were held, echoing the

classical Greek tradition of the Olympics being a celebration of the "complete man." Posters for the cultural events were displayed on the reverse face of the sports poster walls. A "sub-identity" was proposed for the cultural program, to differentiate them from the sporting events. A series of horizontal bars of the Olympic colors, in association with either pictorial or typographic elements, were used to identify the events as parts of the cultural program. As the coordinator of the series, I decided that within the horizontal bands there should in each case be one constant (unifying) line. This became known colloquially within the design team as the *Wascheleine* or "washing line." In contrast to

the sports posters, more than thirty cultural posters were produced in a matter of weeks. The posters were of two types; those which were intended to promote a series of events were pictorial with minimal text, and those intended to provide detailed information on specific events were presented in a related series of solely typographic posters.



Above and following pages: Athletic event posters. Aicher's posters for the sporting events provided a contrast to his information posters and his pictograms by blending colors in a more abstract style. He removed all identifying marks from photos that were the source for the posters. (For example, he removed the Japanese emblem on the gymnast's uniform.)



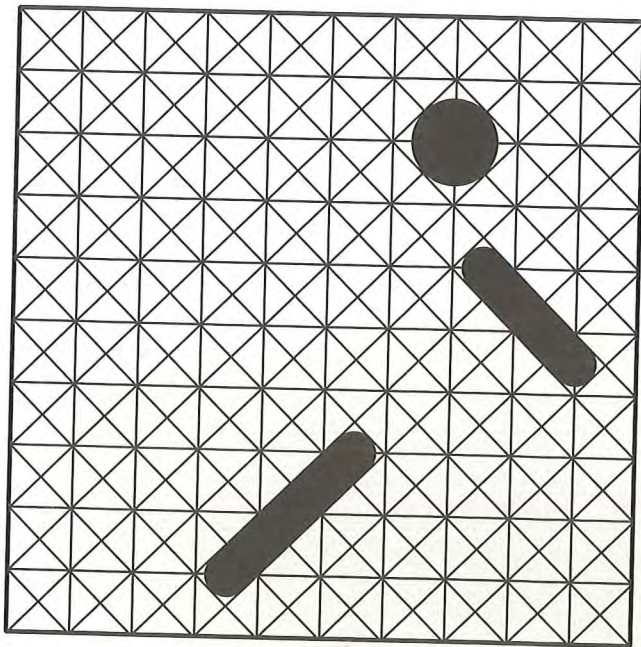


München  1972



Below: Pictogram development. All figures were created in a field consisting of a square with an orthogonal and diagonal grid. All elements were arranged with an angle of either forty-five or ninety degrees, which was only made possible by drawing lines of the figures as parallels with a defined width.

Opposite: Twenty-one Olympic sport pictograms. The symbols derived from typical postures in each sports discipline and were designed using a set of standardized graphic elements arranged on a grid.



that the Games involved more than simply creating a positive image for Germany and communicating information about the events; they needed to provide a platform for social interaction between cultures.

The increased density of information characteristic of large public events like the Olympics presented another challenge and demanded easily comprehensible media. In Munich visual forms were favored over textual information. Of particular importance was the development of pictograms, which had the potential of communicating to a multilingual audience. Aicher's posters carried simplified pictorial images that could be understood by varying cultural groups. The organizers emphasized the necessity of a communication system capable of conveying information visually, for which Aicher developed about one hundred and eighty pictograms about sports activities and support services, such as transportation and medical assistance.

The first attempts to develop a modern and reproducible system of images and signs were by the Viennese philosopher and social scientist Otto Neurath (1882–1945) for an exhibition held in Vienna in 1920. This icon-based system became known as the "Vienna method," and was subsequently called "Isotype" (International System of Typographic Picture Education).⁷ Neurath had felt that social and economic conditions after the First World War demanded clear communication to facilitate public understanding of important social issues relating to housing, health, and economics.

In addition, vignettes for sport disciplines were nothing new in graphic design for Olympic Games. For the 1948 London Olympics, sports were represented on a set of boards showing mainly figurative outline drawings with a relatively arbitrary style. The 1956 Melbourne Games used a set of hand-drawn characters rather than objective depictions, and the signs for the 1968 Mexico City Games classified the events using essential elements of each sport (i.e. ball, racket, water) but still possessed an illustrative character without coherent formal appearance. However, for the 1964 Games in Tokyo, Masaru Katsumi developed a formal signage system: for each kind of sport, a line drawing was designed using an abstract figure of the athlete's body position and typical movements.⁸ As a medium of multilingual communication, it worked, and became a model for the Games in Munich.

Beginning with the 1972 Olympics and for the next twenty years, Aicher was consistently engaged with creating and promoting an internationally comprehensible system of symbols. In contrast to Neurath, who claimed that his symbols were never meant to replace verbal language, Aicher expressed the intent to develop a language based on pictorial symbols. Aicher's design team in Munich believed that the clarity and recognition of a symbol was closely related to the simplicity of its form and structure; as Aicher wrote, "A symbol is like a term, an appeal, and not like a description. It is more compact, a conclusion without flourish and coincidence."⁹ The system was based on a theory of drawing in which a meaningful sign needed to possess a syntactic, semantic, and pragmatic dimension. In this context the syntactic dimension described formal qualities of a sign's elements (i.e. lines), whereas its semantic dimension described its substance or meaning. The pragmatic parameter evaluated its functionality and effectiveness. As in

Tokyo, symbols for Munich derived from typical postures in each sport. In contrast to Tokyo, however, the symbols were designed using a set of standardized graphic elements arranged on a grid. This advanced level of syntactic order guaranteed a unity to assist the viewer in comprehending the content, and it enabled the pictograms to become part of a larger aesthetic pattern. They were used extensively not only in the information signage placed throughout Munich but also on the numerous publications, such as sport event brochures, site maps, tickets, and daily event brochures, among others.

This original set of twenty-one sport pictograms and about one hundred and eighty total pictograms (including services) for the Olympics grew in the following years into an extensive collection of symbols used mainly in airports, public buildings,

and for large-scale events. The Olympic system sometimes necessitated so-called "sub-signs," since it was not always possible to sufficiently cover syntactic, semantic, and pragmatic aspects at the same time with one symbol. Secondary elements were sometimes used in this set; for example, arrows and text translations in English, French, and German were added to some signs for clarity. In this sense projects such as the Olympics made it clear that the system of symbols sometimes depended on assistance from written language.

For the Munich Olympics, the various visual elements were applied with a strict methodology of contrast, order, quality, and pattern to create unity. Grid systems and detailed typographic specifications were worked out to take into account every visual communication need for the Munich Games,

